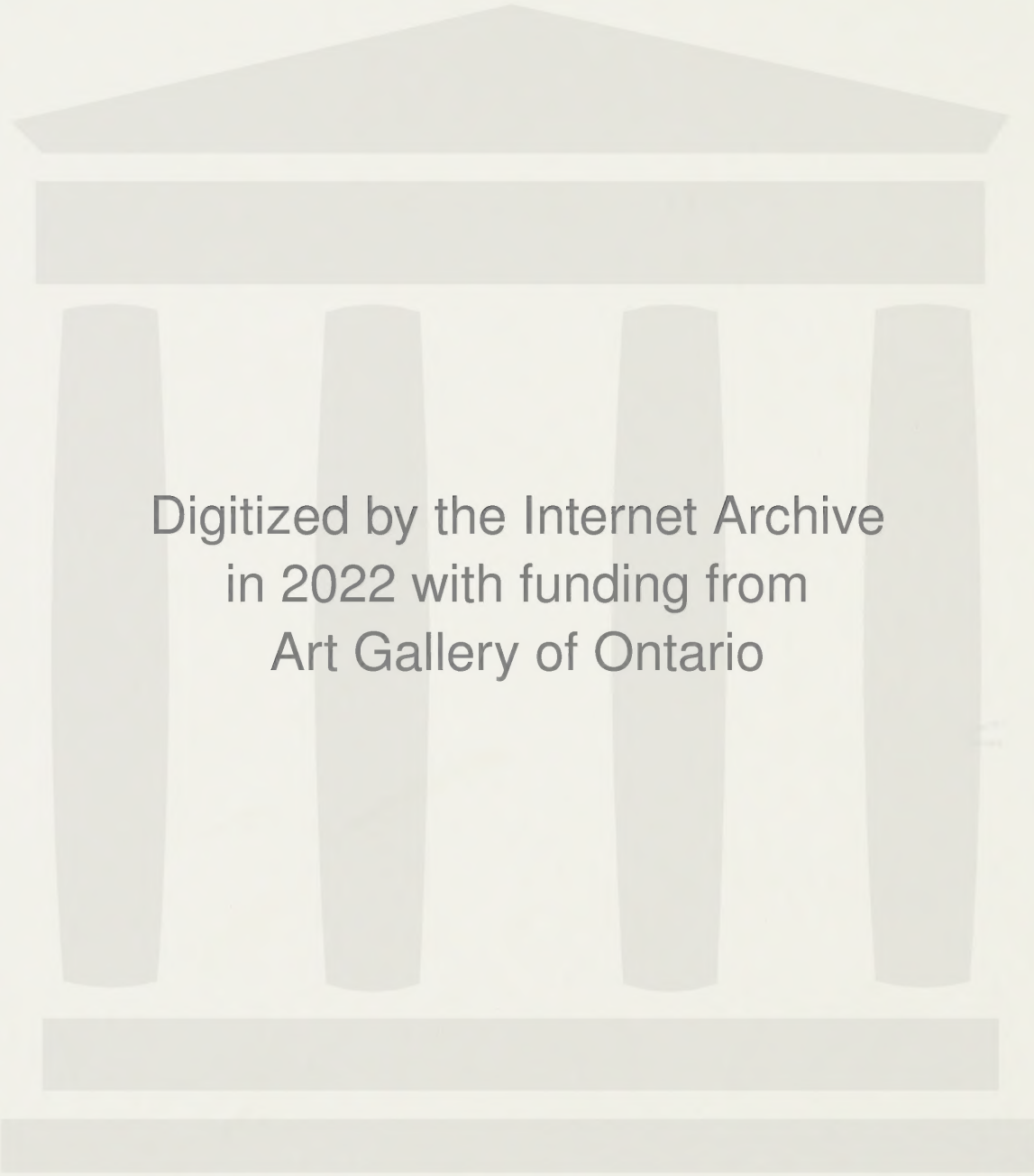


50th ANNIVERSARY



Main
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THE ART GALLERY OF TORONTO



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<https://archive.org/details/fiftyyearsfuture00artg>

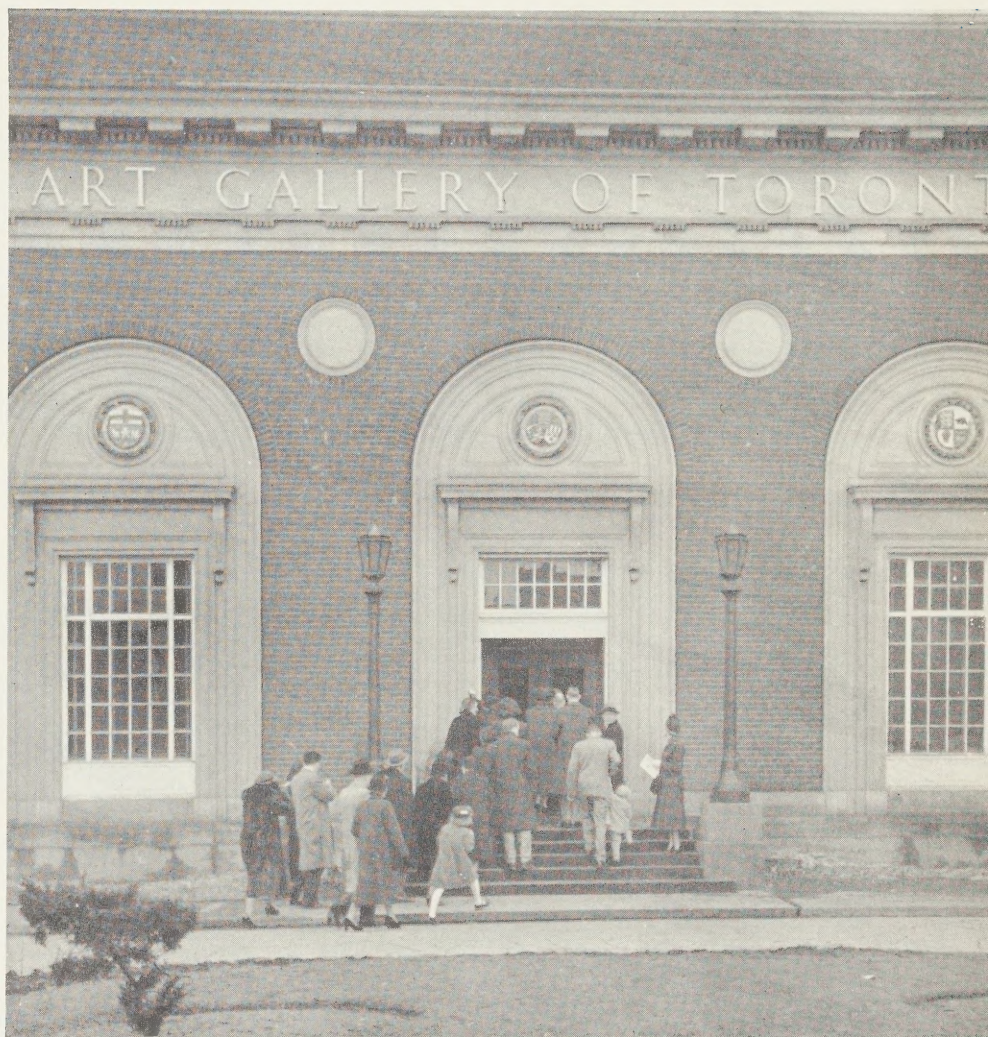
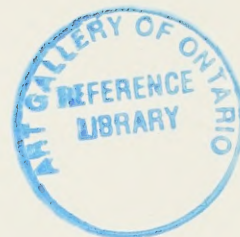
FIFTY YEARS AND THE FUTURE

THE publication of this booklet marks the completion of the first fifty years of the existence of the Art Gallery of Toronto. It presents a condensed record of our activities and reviews the development of our permanent collection of works of art from the first purchase in 1906 to its present size of some 3,000 items. This booklet contains 36 black-and-white reproductions of works in our permanent collection and a number of photographs descriptive of our various activities.

In 1900 a few industrious and far-sighted people realized that it was imperative that an art museum come into being in Ontario. Since that time it has been an arduous uphill journey. However, we should be proud of our achievements. We can number our friends in the thousands; we have, through purchases and bequests, acquired a collection of excellent quality although limited in scope; we have an energetic educational program, of which the circulation of 27 exhibitions throughout Ontario is a most important part; we present an average of fifteen exhibitions each year covering many aspects and periods of art. Such exhibitions as the Development of Painting in Canada in 1945, the Hogarth-Constable-Turner show and the "Spirit of Modern France" in 1947, the Thorne European Rooms in Miniature in 1949, the presentation by Canadian art societies of their annual exhibitions and the many other exhibitions of European, American and Canadian art have contributed to the cultural life of the city of Toronto and the province of Ontario.

In opposition to our achievements is the discouraging fact that of the 1,000,000 people in greater Toronto, an average of only 200,000 take advantage of our services each year. Our membership is in the neighbourhood of 2,500 and we would like it to number 25,000 and up. We would like to make a comparable expansion in our educational services. We would like our permanent collection to attain a status equal to any in North America.

Our objectives are high but not out of reach. Our claim to recognition has been and will continue to be based on integrity of purpose and high standards of quality in everything we do. We exist to be of service to you and we need the co-operation of 1,000,000 people to make your Gallery what you want it to be.



Photograph by Free-Lance Associates

THE ART GALLERY OF TORONTO

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ART GALLERY OF ONTARIO RESEARCH LIBRARY



An Art Gallery gains recognition by the quality and size of its permanent collection and by the exhibitions it arranges. We try, through the many exhibitions we present, to tell the whole story of art from its beginning to its immediate present. As our permanent collection has grown in size and importance, it has played an increasingly crucial role in each exhibition we arrange.

Courtesy of New World



We are a part of a great world-wide society of museums and galleries. An example of the spirit of co-operation existing between art museums was the loan of material for a three-quarter-million-dollar exhibition "The Classical Contribution to Western Civilization" from the Metropolitan Museum of Art, New York. Here a 17th century German silver gilt ewer and basin is being packed at the Metropolitan Museum for shipment to Canada.

Courtesy of The Metropolitan Museum of Art



FIFTY YEARS AND THE FUTURE

BECAUSE Toronto is one of the largest cities in Canada and the capital of the most densely populated province, it inevitably faces great responsibilities. Perhaps the chief of these is the education of its people to the highest possible level. Already Ontario's universities are drawing students from far beyond its provincial borders by reason of the range and quality of their courses, but we must maintain a constant and conscientious development if we are to hold this pre-eminence.

Education depends for its quality on brains and equipment, and in the field of humanities, which still remains the basic one for the education of the civilized mind, Ontario's equipment cannot be matched elsewhere in Canada and good equipment has always attracted good brains.

The Art Gallery of Toronto, with its colleague institutions is a vital part of that equipment and its chief concern is the maintenance and development of its activities, not merely to keep abreast of the Universities, but to set the pace in its own field.

Twenty-four years ago, when most of its present building was completed, the Gallery embarked upon a seasonal programme of continuous exhibitions dealing with the widest possible range of the arts within its command.

In this, the 50th year since its foundation, a new statement should be made of the general purpose of these activities which are perhaps unique in scale in Canada.

The exhibition programme was initiated because we had then so little of our own to show and it was felt that the public, who we are founded to serve, would respond more actively to a constantly changing programme than to the continuous display of our own works of art.

Our collection is now sufficiently strong to stand on its own feet but experience has shown us that exhibitions and their correlated activities have a far wider and more varied appeal than any static presentation.

As our object is to bring as many people as possible into direct touch with works of art, we propose to extend our programme, always bearing in mind, however, that as far as possible, works from our own collection should play an increasingly important role in the exhibitions. Thus we can avoid monotony and at the same time show our own works in a constantly changing environment. Exhibitions like "The Spirit of Modern France"; "50 Years of Painting in Canada" are cases in point when a substantial proportion of the paintings were drawn from our own collection. In loan exhibitions such as the Hogarth-Constable-Turner one, which drew nearly 80,000 people in six weeks, we arranged our own collection to



Photograph by Free-Lance Associates

Everyone likes to be given some direction in travelling through an unfamiliar country, and each new exhibition presents vast expanses of foreign and often only roughly charted territory. The conducted tour is something common to all art museums and its great value can be gauged by the enthusiasm and sincere curiosity of each group being toured.



Photograph by Jimmy Simpson, Sentinel Services

Niagara-on-the-Lake was appropriately chosen for the premier showing of an Art Gallery of Toronto circulating exhibition "Early Ontario Architecture" which depicts, through photographic panels, the architecture of many of Niagara-on-the-Lake's historic buildings.



Photograph by Free-Lance Associates

Members of St. Aidan's Anglican Church, Toronto, enjoy a painting demonstration by William Winter which was part of a programme arranged for them by the Art Gallery. The rest of the evening was devoted to a film and a short talk on the Canadian painter, Emily Carr.

amplify the exhibition and, when Canadian Society exhibitions are on view, the collection is rearranged either in contrast or in support.

While the main duty of the Gallery lies toward the general public, we also owe an important duty to the student, artist or scholar. Their requirements are such that opportunities must be provided for leisurely and repeated study and we make a special effort to provide for this by keeping works they find useful constantly available.

Early in our career we found that the public expected and sought some guidance and explanation of the exhibitions. Catalogues, useful as they are, do not reach every visitor and in answer to this demand an educational programme has been slowly built up which has two main sides; the direct interpretation of the exhibitions on view and on the subject of art in general.

The first consists of special lectures and guided tours of the shows which are arranged for the general public and for special classes. These are generally most informal. Individual paintings are discussed, questions invited, and every encouragement given to the visitor to use his own eyes and judgement. This invitation to question and examine can be carried much farther in

the guided tours than in lectures, however informal they may be, and very often lively discussion on the relative merits of different paintings can be induced in the group by the guide.

The second side has a much wider range: illustrated lectures, question and answer programmes, demonstrations by artists, sound films and music, all have their place here and during the last few years a special programme dealing both with art in general and with the exhibitions on view has drawn many visitors to the Gallery on Wednesday evenings. These programmes are planned so that their features overlap and are constantly varied so as to encourage repeated visits and we are always careful to see that visitors who wish to look at paintings can do so undisturbed.

Classes are also carried on continuously during the season. These are of three kinds:

Classes from Grades 7 and 8 in the Public Schools come to the Gallery by arrangement and are shown the exhibitions by a specially trained teacher appointed by the Board of Education. Four classes attend each school day and over 25,000 children come each year.

Children's Practical Classes are made up chiefly from children of Members of the Gallery, aged 5-13, and come



Photograph by W. O. Crampton

Although the Art Gallery is at present serving the province with 27 circulating exhibitions, more are added to the list each year. A few of the exhibitions consist of original material, but most are prepared from photographs and reproductions. Each panel in an exhibition is accompanied by explanatory texts.



Photograph by W. O. Crampton

Sunday afternoons at the Art Gallery often feature concerts by young Toronto musicians. Hundreds crowd in and around the sculpture court to hear piano, violin and vocal recitals which are arranged by the Royal Conservatory of Music of Toronto.

once a week for two hours and work under the guidance of our teachers in various fields of creative activity. There are three of these classes in a week, one for each of three age groups.

Adult Practical Classes in elementary painting for amateurs are conducted two in the afternoon and three in the evening each week during the season. These are conducted by trained teacher artists and while professional instruction is given, they make no pretense of being a substitute for formal technical education.

But our educational work extends far beyond the Gallery walls. Circulating exhibitions, both of original works of art and of less precious reproduced material, have been organized and maintained and are in constant demand throughout the province and in many places in the city. Some 27 exhibitions of this kind are now in circulation and are altogether being shown in over 300 exhibitions per annum throughout the province. These exhibitions go to schools, public libraries and to private associations. In consequence we are under pressure for lecturers to speak on the exhibitions or on general subjects we cannot begin to meet.

In addition to this we have begun to open up a new field of work in connection with social organizations in Toronto. We have always welcomed visits to the Gallery by organized groups and have arranged special programmes for these visits and, during the last year, have begun to provide these organizations, in their own quarters, with those activities which they are not equipped to give to their people. For instance, at Woodgreen Community Centre, the Art Gallery conducts a Children's Saturday Morning Class for school children and lends paintings for their people to see in the building. Services such as these are developing in new localities throughout the city and the potential demand has barely been tapped. While the Art Gallery may be regarded as a community centre, and indeed much of its activity has such implications, its role is more properly to provide community centres in and out of Toronto with services which they desire but for which they have no staff or equipment.

The extent of this service is limited both by our own mobile resources in works of art in our collection and in staff, and the physical limitations of the buildings available for us for use. These latter vary so immensely that no general pattern of activity can be planned in detail and in consequence each problem must receive its own special consideration.

This outline of our activities is evidence of a wide interest in art which is constantly growing and is already straining our resources. Widespread and eager as this interest is, it still represents only a small proportion of the population. If this should increase, as we hope and expect it will (and we can claim a part in its development) both the Gallery's resources and those of the organizations which are working with us must be strengthened.



Enthusiastic amateur painters come to our adult painting classes to receive a little expert instruction so that, through increased confidence and skill, they may attain a fuller enjoyment of this form of recreation.



Wednesday Open Night programmes at the Gallery are lively and provocative. Demonstrations by leading artists in painting, sculpture and crafts techniques are a most popular feature. The time allotted for the demonstration can never be long enough for a large part of the audience. They crowd around the artist and ask innumerable questions.



Photographs by Free-Lance Associates

The lending of original works of art from the permanent collection to interested organizations is one of the many services the Gallery offers to the community. Loans are made for a six week period and only to places with sufficient fire and theft protection.

FIFTY YEARS OF COLLECTING



Photograph by The Telegram

Saturday morning art classes for children have been instituted at Woodgreen Community Centre and Bessborough School, Leaside, under the supervision of the Art Gallery. Plans are under way to start similar classes in other sections of Toronto and surrounding districts.

Both from an administrative and planning point of view as well as executive: theirs to carry the local responsibility and execution. It is our firm conviction that this cannot be a centralized effort, but one of mutual support and help.

THE programme of the Art Gallery of Toronto, its exhibitions, its educational work, its public relations and its finances, are all based on the fundamental idea of a collection of works of art which are constantly available for study and familiar enjoyment: A collection, however, which never moves from the wall or from its pedestals and is never subject to new comparisons only retains the interest of the most devoted student and, as the Gallery is dedicated to the general public, the importance of its collection has been somewhat overshadowed by its other activities.

There are art institutions which make no effort to form their own collections but these have the characteristic of being devoted to a comparatively restricted field and therefore to a restricted public. Our case is different — specifically our task is "to promote and further art interests in Ontario" — which implies a general field. Every general museum of consequence is convinced of the necessity of its own collection as a foundation on which to base its activities and these, in turn, are related to the size and quality of the collection itself.

The Gallery was incorporated in 1900 and was the result of the efforts of a committee which itself was formed to examine ways and means to bring into being one of the cardinal clauses in the constitution of the Ontario Society of Artists — the foundation of an Art Museum. The president of the Ontario Society of Artists at this time was George A. Reid who brought together a committee made up of professional and business men, educators and artists. Under the chairmanship of Sir Edmund Walker, who became the Gallery's first president, their joint contributions resulted in a sound constitution and a pertinacious concentration on the problems subsequently involved.

Activities began in the form of exhibitions in the gallery of the Ontario Society of Artists on King Street, which has since been demolished to make way for the extension of University Avenue, and later in the Reference Library at College and St. George Streets. Our first picture was bought by subscription in 1906 from our first exhibition "Pictures by Glasgow Painters" — "The Captive Butterfly" by E. A. Hornel for \$610.00, for which there were thirty-one subscribers.

The foundation of the collection began in 1911 when an arrangement was made with the Canadian National Exhibition Association to receive, on long term loan, works of art acquired by that association. Over 350 works (including paintings, sculpture, prints and drawings) are included in this portion of the collection.

The Gallery's early development was slow for a reason that is not known to many. At the outset, it had no home, but sometime within the first three years Sir

Edmund Walker was approached by Mr. and Mrs. Goldwin Smith who asked his advice as to the ultimate disposition of their unique residence, "The Grange", which has a great architectural charm. It was still at that time used as a residence and it stood in its fine park in the heart of the city. It was the sole survivor of an age of elegance and grace that even in 1900 had disappeared in Toronto.

Sir Edmund suggested that The Grange should become the home of the newly incorporated Art Gallery and the Goldwin Smiths adopted this suggestion. At that time the Dundas Street frontage (St. Patrick Street as it was then known) did not belong to the Goldwin Smiths and it was realized that in order to preserve the beauty of the park and the facade of The Grange, the galleries to be ultimately erected would have to be on the north side which, of course, necessitated the acquisition of the Dundas Street frontage.

Sir Edmund knew the value of a good lawyer and had as his personal friend and close adviser one of the ablest corporation counsel the profession has ever known, the late Z. A. Lash. The two of them did not let the grass grow under their feet but prepared for the day when The Grange would become the property of The Art Gallery by persuading the government of Ontario to pass a Special Act of Parliament which was assented to on 22nd May, 1903. This Act gives the Gallery a right to expropriate land in the broadest terms.

This careful preparation could not be made use of for some eight years. Mrs. Goldwin Smith lived on until 1909 and by her Will left the property to her husband for his life and after his death to the Gallery. He died the following year and in January 1911, the Gallery and the City of Toronto entered into an agreement which made the lands surrounding The Grange a public park maintained by the City. In exchange for this the City paid the cost of expropriating or otherwise acquiring the Dundas Street frontage and agreed to make a small annual payment to the Gallery for its maintenance and upkeep.

We took possession of The Grange in 1912 and received with it a number of the Goldwin Smith pictures. These paintings were of two kinds: watercolours reminiscent of Goldwin Smith's life in England, and the dark brown school of old masters which for a short time raised high hopes in our Council's breast. These hopes, as the correspondence proves, were destined to disappointment. The paintings for the most part failed to live up to the high sounding names on the labels.

In 1916 we received our second important gift of a group of paintings from Mr. C. D. Massey from the collection of pictures owned by Mrs. Massey Treble.

The first building operation — the three south galleries — was completed in 1918 and its opening was marked by a joint exhibition under the auspices of the Ontario Society of Artists and the Royal Canadian Academy of Arts.

The new buildings were themselves an invitation to greater effort by Canadian artists and the fact that Toronto is the headquarters of most Canadian artist societies can be attributed to this building's existence. This was the battleground of the early days of the Group of Seven.

But the Gallery was still without funds to lay the foundation of its collection. Sir Edmund Walker's death in 1924 was the occasion for his general recognition as a great Canadian figure and under the presidency of Colonel R. Y. Eaton funds were raised by private subscription and from the City Council to enlarge the buildings to provide the new entrance on Dundas Street, the Walker Sculpture Court and the two sets of flanking galleries: one set being presented by Mr. and Mrs. H. H. Fudger as a memorial to their son, Richard Barry, whose portrait by Orpen was part of the gift.

The inaugural exhibition brought in over 100,000 people in a month and a number of paintings which graced it have since become our property. In addition the catalogue of this exhibition lists the names of fifty-five donors of works of art to the Gallery and includes twenty-three pictures, mostly of the French Barbizon School, together with furniture presented by the late Mr. and Mrs. H. C. Cox, as well as a selection of the prints and paintings bequeathed by the late Sir Edmund Walker. At the same time we received a gift of a number of paintings from the Trustees of the Ludwig Mond Estate. This, then, was the nucleus of our collection.

Now for the first time the Council of the Gallery found itself in a position when it felt safe to begin on its own account the acquisition of important works of art, and we received our first gift of a fund of \$10,000 from the late Reuben Wells and Mrs. Leonard for the express purpose of purchasing Canadian works.

In 1933 the Gallery received the Leonard Bequest in addition and it is from this source that most of our French Impressionist paintings were acquired. But not all — lacking resources sufficient to set up an endowment fund of which only the income need be used, our collection continued to be built up through the generosity of our friends by the purchase of works which were later presented to the Gallery, or by subscription to cover the cost of an individual work. Such paintings as the Hals, the Gainsborough, the Van Orley and many others came to us in this way. Tom Thomson's "West Wind" was presented by the Canadian Club in 1926, and was the centre of a lively controversy among its membership at that time.

Mr. A. H. Robson, who was vice-president from 1927 until his death in 1939, became the leading spirit in the quest for funds for acquisitions and it was due to him that the Friends of Canadian Art Fund was set up. In addition it was largely through his enthusiasm that a group of devoted members backed him up by their subscriptions and interest in the acquisition of some of the most important works in our collection. These men

have always demanded strict anonymity as the price of their support, therefore, much as we regret it, we cannot do more than express our gratitude to them in these general terms. Following his death a subscription was opened which resulted in the establishment of the Albert H. Robson Memorial Subscription Fund of \$10,000, which has since been applied to the purchase of works by contemporary Canadian artists.

In 1948 The T. Eaton Co. Limited presented a fund of \$3,000 per year for five years for the purchase of works by Canadian artists.

In 1949 the Gallery received a bequest of forty-two paintings, chiefly French and Dutch 19th century works, from the late F. W. G. Fitzgerald.

This recital of our benefactors is not given for the purpose of record but because the slow building of any collection cannot be understood unless some light is shed on the resources which are available for the purpose.

Toronto as a city was not seventy years old when the Gallery was founded and in consequence we are less fortunate than some of our colleague institutions in Canada and the United States which are placed in settings far richer than ours in private collections. Great progress has been made, chiefly in the Canadian field, in the last three decades and the Gallery's policy has always been to stand aside in favor of private purchases. This is for two reasons: first because the private possession of a work of art is its natural destiny and secondly because of the knowledge that the great collections, both in Europe and in North America, are largely the result of private benefactions — largely, but never entirely — for no matter how rich a private collection may be it is always limited by its owner's personal taste. However fine his discrimination may be as an individual he is as free to select as he is to dispose of his treasures.

A public museum, however, while it must discriminate for quality, cannot discriminate on any other grounds within its field for — if it is to play an important part in both general and special education by giving the people of its community an opportunity to raise their own standards of quality by comparing them with examples not only of contemporary work, but with those of other times — it must be catholic in its collection. It follows that no matter how much present taste may deplore or praise any one development it should be shown in all fairness provided it carries importance and quality. Everyone outside Germany was shocked when Hitler arbitrarily banished certain schools of painting from the public museums.

A collection should therefore be acquired with a view to its value to the public and the student. Its primary value to the student, whatever his age, whether he be craftsman or scholar, lies in the opportunity of leisurely and thorough examination and research. Its secondary value lies in its historical, stylistic and social content and brings it into the whole field of general education.

Only a small section of the general public displays a similar close interest. We believe, however, that it is our duty to stimulate this interest and for this reason the presentation of the collection or parts of it in the new and varying contexts of specially organized exhibitions has become an ever increasing part of our exhibition policy. Thus the idea of the collection as a storehouse from which we can draw works appropriate to various exhibitions suggests the motive behind our acquisition policy and, as our collection grows, an inevitable modification of the exhibition programme itself into new and hitherto inaccessible fields.

This is perhaps the chief reason why institutions such as ours deplore the gift or bequest with strings attached to it. A collection should never be visualized from the acquisition side only. As it increases in importance its custodians should feel free to discard works which as a matter of experience have outlived their usefulness to the Gallery. A work which, because of later and more important acquisitions in the same field, is no longer in active use can be put out on long term loan to less well equipped organizations or it can be disposed of. This latter, however, is a difficult business for if the work has a donor's name attached to it — and most of ours have — it would be a grave injustice to him or to his memory if the record should vanish with the gift. No satisfactory solution to this pressing problem has yet been reached.

The basis on which any collection is built up is under continual revision and perhaps the only unchanging factor is insistence on quality; but even here there is the problem of "the best and only the best" or "the best we can afford". Generally speaking the former is the better guide but there are times when the latter principle can come into good use.

The purpose underlying a collection could be framed as this: To present to public and student alike the best of contemporary work either at home or abroad and, with it, as a background, such work of the past which carries an influence and vital message today. For the Art Gallery, whose collections are limited to painting, sculpture, drawings and prints, and which serves the same people as the Royal Ontario Museum, our field seems naturally to define itself as European Art from the end of the middle ages and its extension into North America.

For example, modern art in Europe was affected by the discovery of the native arts of primitive people notably in Africa and Australasia, and that influence has been in evidence both in Canada and the United States. It would be proper for us to show this by European examples, but, as the Royal Ontario Museum has a collection of these primitive objects, it would be folly to compete with them.

European art reflects its own civilization in its progress as a series of greater or smaller climaxes linked to what has gone before and influencing what is to follow, together with a larger number of smaller trends whose

influence is debatable and this is equally true of art in Canada.

It seems logical therefore in our Canadian collection to keep abreast of current trends and new developments; to round out our representation of earlier work which has had some bearing on today's, and to do this in some detail even at the cost of quality, especially in the time of the early settlements. A painting or drawing, even if it has a poor claim to being a work of art, can nevertheless express, however inadequately, a valid statement of idea and fact.

Our whole scheme of civilization stems from that of Europe and even today a sizeable proportion of our artists were trained in Europe or the United States and a greater number came to Canada in their youth. It follows logically that we should trace this relationship and its historic development in our collection in order to give the visitor an intelligible picture of the factors which underlie our own contemporary work. Our interest in European and other outside influences cannot be as detailed as it can and should be for Canada because the field is so much greater in time and extent and so much more costly in acquisition. We therefore in general principle wish to bring together a collection which will present a logical sequence of the main variations and developments in the European tradition without losing sight of our secondary interest in less important but nonetheless interesting fields.

We can now suggest a sort of formula as a series of questions which can be applied to objects proposed for acquisition:

1. Is the development, of which the work is a part, of sufficient significance — in relation to our present standards of necessity — to be added to the collection?
2. Is the artist of sufficient importance in his period to have had some influence on it?
3. Is the work itself sufficiently high in quality to represent 1 and 2 well or adequately?
4. Is this aspect of the field already represented in the collection and if so is this a better illustration?

There should be no question of liking the object or not . . . only the recognition of quality and importance in a term of reference which has been determined long ago by the artist himself in his society.

Very few of us would like the implications of the *Portrait by Reynolds of Townshend* . . . it has been said of it that it explains the American Revolution . . . but it is a characteristic example of an important point of view in a society of importance, done by an artist who was recognized in his time and ever since as one of the two leading painters of his day in his own country and is a revealing example of his insight and capacity as well as of his weaknesses.

A collection built on these lines begins perhaps in the 13th century in Italy and continues there until the 18th century. It covers the Flemish, French and German

fields of the 15th and 16th centuries and concentrates on France, Flanders, Holland and perhaps England in the 17th; moves to England and France in the late 17th and 18th centuries and continues through the 19th in England and France. In the 20th century England, France, Germany, Mexico and the United States became significant.

This is the background against which our progress can be surveyed; the first substantial step in the formation of the collection really took place in 1926 and in the twenty-four succeeding years we have laid a foundation of which we can well be proud. It is true that some of our earlier acquisitions are giving place to later ones: that is only the result of our beginnings. In the Canadian field the National Gallery is ahead of us prior to 1926; since that time we have kept pace with them and are slowly recovering our lost ground. This is said as a comparison not in competition, for we are far enough apart geographically for our collections to be independent. As the illustrations indicate, we are the proud possessors of many fine things in this field.

This is true too in the European part of our collection. We have a sufficient number of first class things to make it forever impossible to load the collection with works of indifferent merit without the fact becoming glaringly apparent.

These works are sufficiently varied in their provenance to encourage us to refuse suggestions — so often made — that we should restrict our field to the visible horizon. All our experience points against it. The future of many a struggling gallery has been changed overnight by some sudden and unexpected generosity and it is quite possible that one fine day we may find ourselves adequately furnished with funds to begin a steady accumulation of works of the most varied schools and of the highest order — and no longer as we are now, bound down by mounting financial difficulties — for unlike many of our more fortunate colleagues, we have no secure endowment on which to base our acquisitions. That happy day will free us from many anxieties but will load us and our successors with no less heavy responsibilities.

The collection today amounts to nearly three thousand items, the majority of which are prints. The question of illustrating it with less than fifty cuts in consequence posed several very difficult problems. In the event, the selection is based on the idea that we should illustrate the best of our collection, giving particular emphasis to the paintings, chiefly at the expense of the prints and drawings, and it may be fairly said that the process of selection of the illustrations is based on the principles set out above as desirable factors in the formation of the collection itself.

Harold C. Walker, President

A. J. Casson, Chairman, Exhibition Committee

Martin Baldwin, Director

Sydney J. Key, Curator



VIRGIN AND CHILD
PAUL LABROSSE (ATTRIBUTED)

Canadian

Wood Carving. About 1750

Presented to the Art Gallery of Toronto by Walter
Laidlaw, Esq., January, 1935



DESCENT FROM THE CROSS
UNKNOWN SOUTH GERMAN (SWABIAN)

Late 15th Century

Presented to the Art Gallery of Toronto by Miss L. Aileen Larkin, November, 1945



REST ON THE FLIGHT TO EGYPT
BERNARD VAN ORLEY c. 1491-1542

Flemish

Painted about 1518

Presented to the Art Gallery of Toronto by subscription, January, 1938

PORTRAIT OF A LADY OF THE VAVASOUR FAMILY
BARTEL BRUYN (the Younger) c. 1530-1610
 German
 Painted about 1570
 Purchased by the Art Gallery of Toronto, December, 1937



S P R I N G
FRANCESCO DA PONTI DI BASSANO 1549-1592
 Venetian
 Purchased by the Art Gallery of Toronto, April, 1936





PORTRAIT OF A MAN
FRANZ HALS 1580-1666
Dutch

Signed F. H. and dated 1648

Presented to the Art Gallery of Toronto by The T. Eaton Co. Limited and Colonel R. Y. Eaton, December, 1939

DAEDALUS AND ICARUS

SIR ANTHONY VAN DYCKE 1599-1641

Flemish

Painted about 1620

Presented to the Art Gallery of Toronto by Mr. and Mrs. Frank P. Wood, December, 1940





THE ELEVATION OF THE CROSS (*Right, Above, and Detail, Above*)
 PETER PAUL RUBENS 1577-1640
 Flemish

Purchased by the Art Gallery of Toronto, May, 1928

PASTORAL LANDSCAPE
 CLAUDE GELLEE (LE LORRAIN) 1600-1692
 French

Purchased by the Reuben Wells Leonard Memorial Fund, November, 1939





VENUS, MOTHER OF AENEAS, PRESENTING HIM WITH ARMS FORGED BY VULCAN
NICOLAS POUSSIN 1594-1665

French

Painted circa 1635

Purchased by the Reuben Wells Leonard Memorial Fund, September, 1948

THE HARVEST WAGON
THOMAS GAINSBOROUGH, R.A. 1727-1788
English

Signed T. G. Painted circa 1784

Presented to the Art Gallery of Toronto by Mr. and Mrs. Frank P. Wood, December, 1941





FIELD MARSHAL GEORGE, FIRST MARQUESS TOWNSHEND
SIR JOSHUA REYNOLDS 1723-1792

English

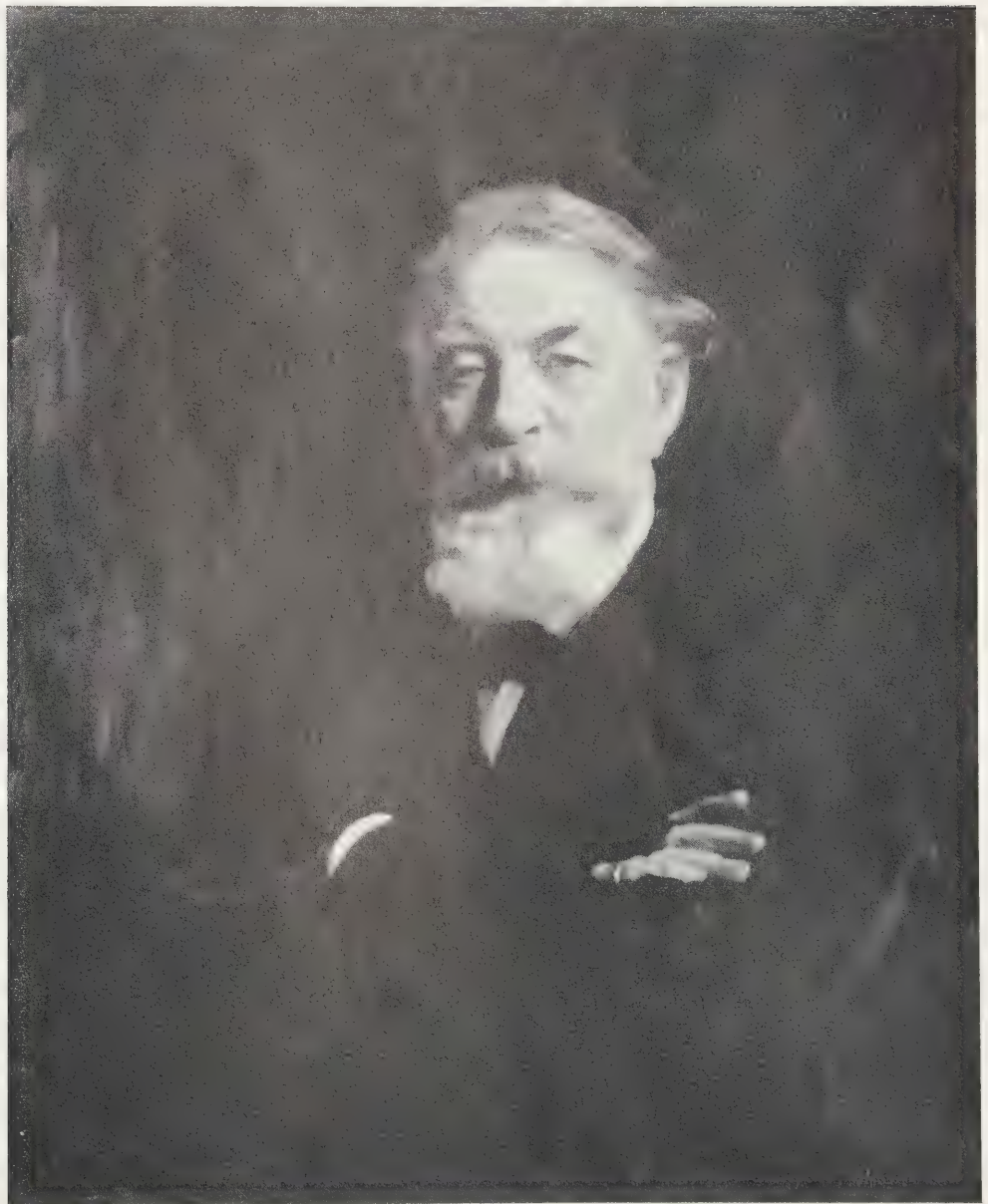
Purchased by the Reuben Wells Leonard Memorial Fund, September, 1948

PORTRAIT OF DR. JOSEPH JOACHIM, Violinist
JOHN SINGER SARGENT, R.A. 1856-1925

Anglo-American

Signed John S. Sargent

Presented to the Art Gallery of Toronto by Mr. and Mrs. Frank P. Wood, March, 1928







LA CONVERSATION (Above, Left)
EDOUARD VUILLARD 1868-1940
French
Signed E. Vuillard. Painted about 1915
Purchased by the Art Gallery of Toronto, April, 1937

VÉTHERUIL EN ETÉ (Left)
CLAUDE MONET 1840-1926
French
Dated 1879
Purchased by the Art Gallery of Toronto, December, 1929

THE ORCHARD (Above)
CAMILLE PISSARO 1830-1903
French
Signed and dated 1895
Bequeathed to the Art Gallery of Toronto by the late
F. W. G. Fitzgerald, Esq., May, 1949

PORTRAIT DE CLAUDE (Right)
AUGUSTE RENOIR 1841-1919
French
Signed Renoir. Painted about 1903
Purchased by the Art Gallery of Toronto, January, 1935





THE MARCHESA CASATI
AUGUSTUS JOHN, R.A. 1877-

English

Painted probably 1918-1919

Purchased by the Art Gallery of Toronto, April, 1934

CHASSE AUX TOURTES
A. PLAMONDON 1804-1895
 Canada (Quebec)
 Signed A. Plamondon. Dated 1853
 Purchased by the Albert H. Robson
 Memorial Subscription Fund, July, 1943



SETTLER'S LOG HOUSE
CORNELIUS KRIEGHOFF
 1812-15-1872
 Canadian
 Signed C. Krieghoff, Quebec. Dated
 1856
 Purchased by the Reuben Wells
 Leonard Memorial Fund, April, 1937





THE WEST WIND
TOM THOMSON 1877-1917
Canadian

Presented to the Art Gallery of Toronto by The Canadian Club of Toronto, February, 1926



ABOVE LAKE SUPERIOR
LAWREN HARRIS 1885-

Dated c. 1931

Purchased by the Reuben Wells Leonard Gift, February, 1929





EARLY SPRING IN QUEBEC (Left, Above)
A. Y. JACKSON 1882-
 Canadian. Painted ca. 1926

On permanent loan to the Art Gallery of
 Toronto from the Canadian National Exhibition
 Association

MIST FANTASY (Left)
J. E. H. MACDONALD 1873-1932
 Canadian. Signed and dated 1922

Presented to the Art Gallery of Toronto by Mrs.
 S. J. Williams in memory of F. Elinor Williams,
 November, 1927

ROCK, PINE AND SUNLIGHT (Above)
ARTHUR LISMER 1885-
 Canadian. Dated 1920

Purchased by the Art Gallery of Toronto,
 February, 1929

LANDSCAPE, TRINIDAD (Right)
JAMES WILSON MORRICE 1865-1924
 Canadian. Signed Morrice. Painted ca. 1921
 Purchased by the Art Gallery of Toronto, April,
 1937





INSIDE A FOREST
EMILY CARR 1871-1945
Canadian. Signed

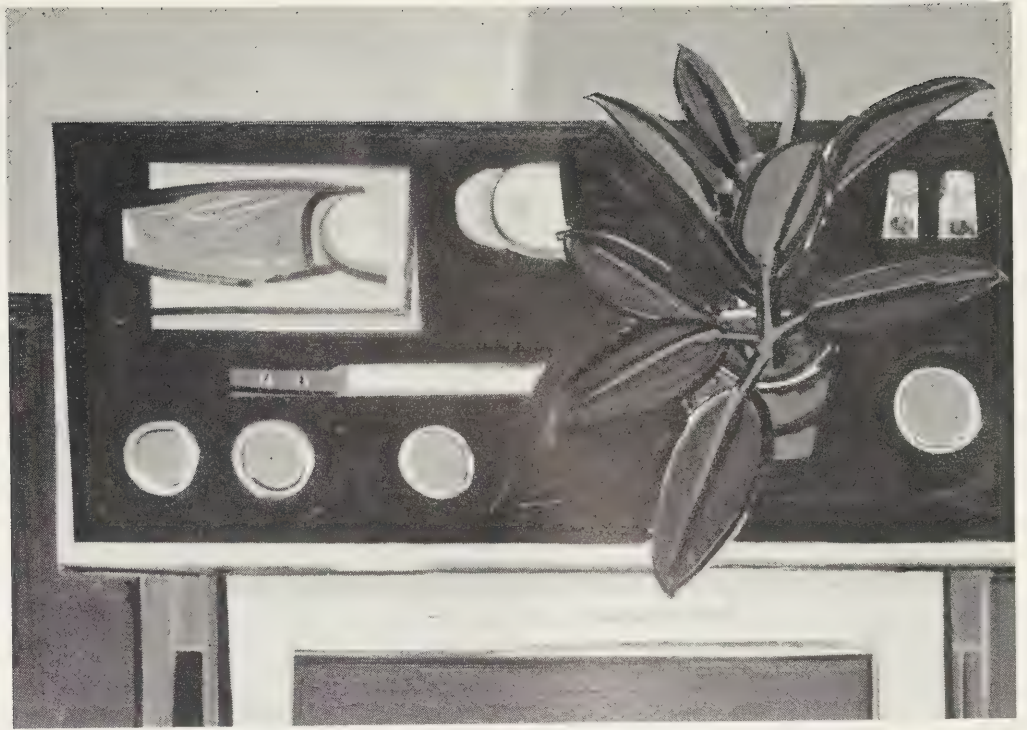
Purchased by the Art Gallery of Toronto, April, 1946

BLACK TABLE AND RUBBER PLANT
JACQUES G. DE TONNANCOUR 1917-
Canadian. Signed and dated 1948

Purchased by the Albert H. Robson Memorial Subscription Fund, March, 1949

SILVERY TANGLE
FRANKLIN H. CARMICHAEL 1890-1945
Canadian. Signed and dated 1921

Purchased by the Albert H. Robson Memorial Subscription Fund, March, 1947





MY SON
LILIAS TORRANCE NEWTON 1896-

Canadian

Signed. Painted August, 1941

Purchased by the Albert H. Robson Memorial Subscription Fund, May, 1942

ORCHIS AND ARUM
DAVID MILNE 1882-

Canadian

Signed and dated 1947

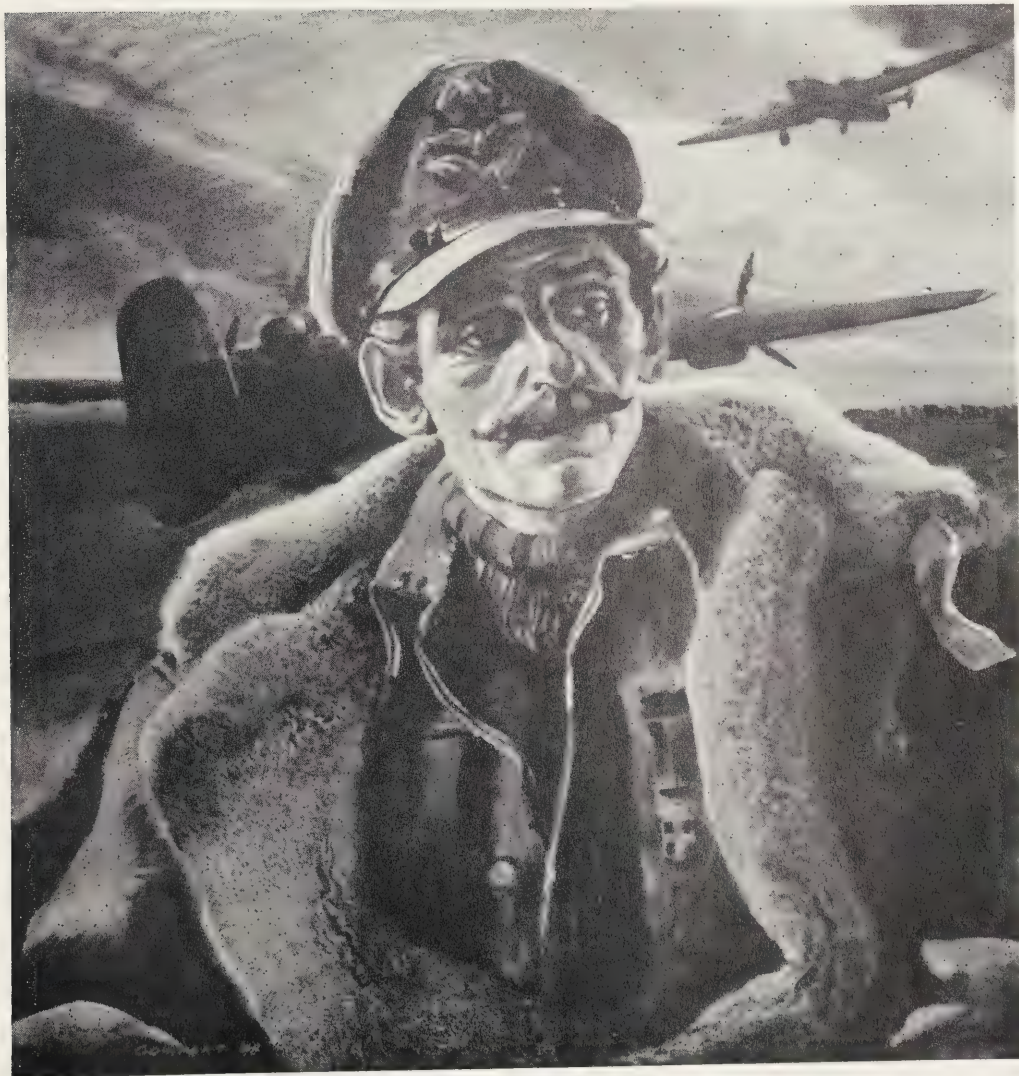
Purchased by The Fund of The T. Eaton Co. Limited for Canadian Works of Art, February, 1928

FLIGHT LIEUTENANT CARL SCHAEFER, R.C.A.F.
CHARLES F. COMFORT 1900-

Canadian

Painted April, 1948

Purchased by The Fund of The T. Eaton Co. Limited for Canadian Works of Art, October, 1948



HEAD OF "JEAN D'AIRE" (Right)
ONE OF "THE BURGHERS OF CALAIS"
AUGUSTE RODIN 1840-1919

French

Purchased by the Art Gallery of Toronto, March, 1928



BUST OF SIR FREDERICK BANTING (Below)
FRANCES LORING 1887

Canadian

Purchased by The Fund of The T. Eaton Co. Limited for Canadian
Works of Art, April, 1949

HEAD OF R. B. CUNNINGHAM GRAHAME
JACOB EPSTEIN 1880- (Below, Right)

British

Purchased by the Art Gallery of Toronto, September, 1928

